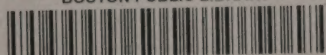


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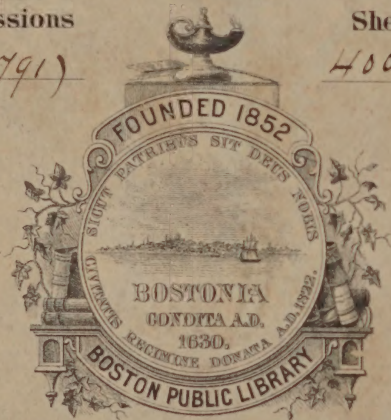


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













# MUSICAL WHIST

WITH

## LIVING CARDS

INTRODUCTION,  
HISTORICAL & DESCRIPTIVE NOTES


BY

“CAVENDISH.”

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LONDON:  
THOS. DE LA RUE & CO.

DUBLIN:  
WILLIAM MCGEE, 18, NASSAU STREET.



*Ent. Sta. Hall.]*

1892

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LONDON.





1792-1892





# MASONIC FEMALE ORPHAN SCHOOL OF IRELAND.

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## CENTENARY CELEBRATION.

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THE engraving on the opposite page represents two pupils of the Masonic Female Orphan School of Ireland, one in the dress of 1792, the other in that of 1892. The old costume is taken from the interesting painting of the Chevalier Ruspini, the founder of the English sister Institution, representing the Pupils, at Freemasons' Hall, to the Prince of Wales, Grand Master, the Duke of York, the Stadtholder, the Lord Mayor of London, and other distinguished Freemasons, on the First Anniversary, in 1791. The original picture was burnt in the fire which occurred at Freemasons' Hall, Great Queen Street, London, a few years since.

The border of the engraving, designed by Charles Russell, Esq., A.R.H.A., introduces the Acacia (*Acacia Nilotica*), bearing thorn and flower, a Symbol among Freemasons of respect, duty, and affection towards the dead, and of hope for the life to come, and the Masonic Emblem of mourning.

Proofs of the engraving, on fine paper, will be on sale at the University Stall, which has been undertaken by the Masonic Bodies connected with the University of Dublin, namely:—The University Preceptory, H. . K. . T. . ; The University Royal Arch Chapter, 33; The University Lodge, 33; and The Trinity College Dublin Lodge, 357.





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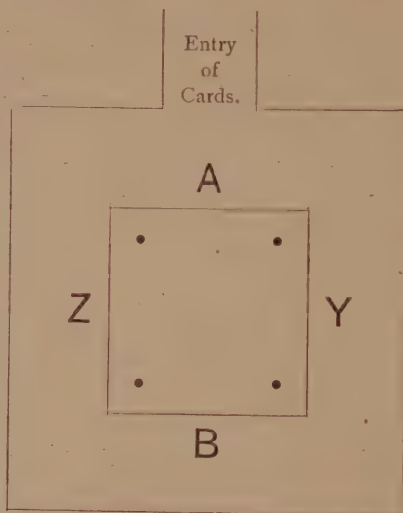
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## INTRODUCTION.

MUSICAL WHIST WITH LIVING CARDS is thus conducted:—

The large cloth, stretched on the floor, represents the Card Table. The candlesticks stand at the four corners, and the Players take their seats, A and B being partners on one side, Y and Z on the other.

The Living Cards first enter in procession, the Kings and Queens attended by the Knaves and Aces, and guarded by the smaller cards. The four suits take up their positions, the Court Cards dance a stately measure, the entire pack join in; suddenly the Music changes, the movement grows quicker and quicker, and all are finally thrown into "admired disorder," to represent



the Shuffle. At a Bugle Call, the Cards form a circle, discovering a blindfold little Page in the centre, who, with his wand, "cuts" the pack, which is then "dealt" in order; each Card takes up its appointed place, in front of its Player. At a given signal the Hands face the Players, and are sorted into suits, the trump card remaining on the Table during the play of the first trick.

The Tricks are then played, in quick-step time, to lively music. At the conclusion of each trick, the winning card carries off the others to the side of the winning Player or his partner, where they remain stationary until the end of the Hand.

At the conclusion of the play, the Score is called, the winning Tricks triumphantly lead away those of the losing side, and all the Cards retire in procession.

In two of the hands to be played, the "Grand Slam" is won, and there are then no losing tricks.

The manœuvres are accompanied by appropriate military music, or by the piano, and each striking occurrence in the progress of the game is noted by a bugle call.

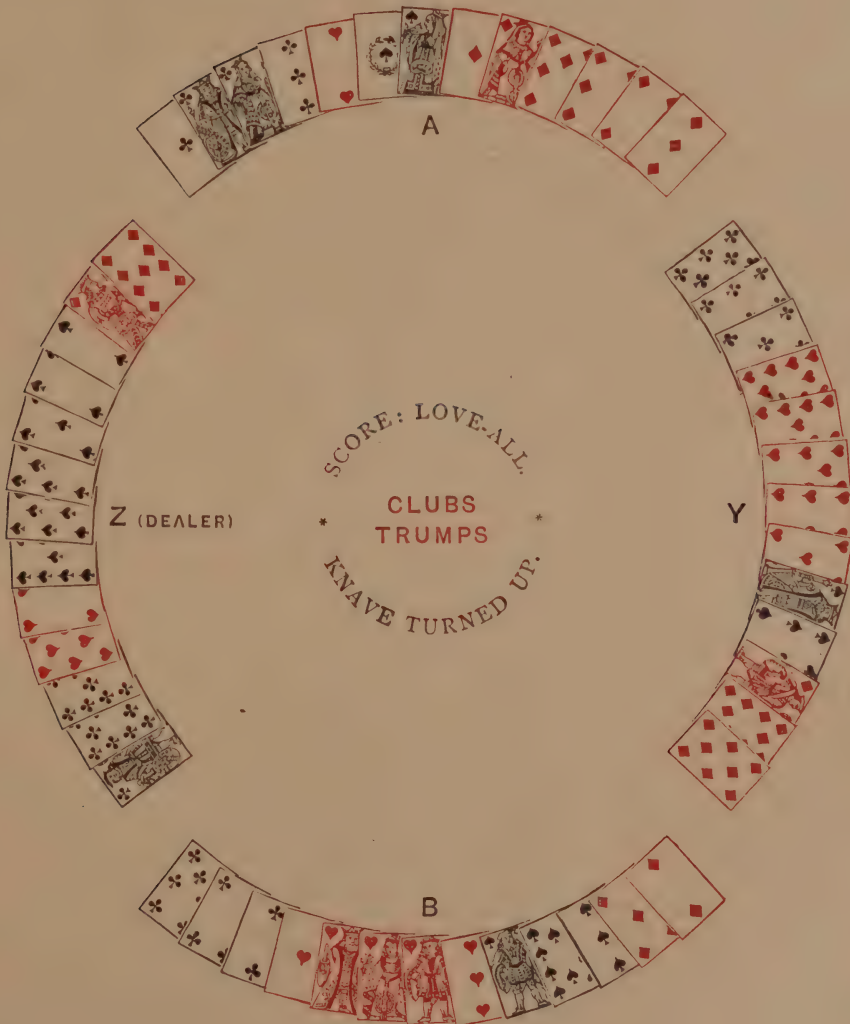
The Court Cards are represented by members of "The Dublin Club of Living Chess;" the small cards, by pupils of the Masonic Female Orphan School.

In the succeeding pages, the play of every card of each hand is given, so that the Spectators may follow the game in progress.

The hours of performance, and the hands to be played, will be announced from day to day.



## THE VIENNA COUP.



## HISTORY OF THE HAND.

THE late James Clay (the highest authority on Whist in his day), gives the following account of this remarkable hand:—

“I may \* \* \* present to my readers one of the most beautiful [Whist] problems I have ever seen. It occurred a few months back [*i.e.*, a few months prior to June, 1864], in actual play in Vienna, and at Double Dummy. Its story runs thus:—The most celebrated player in Vienna had to play the hands of A and B; as soon as the cards were exposed, he exclaimed, ‘Why, I shall make all thirteen tricks.’ This appeared impossible to the bystanders, for, although his hands were, between them, of commanding strength, still his adversary’s hands, between them, held every suit guarded, except the trump. Large bets were made against the accomplishment of the feat, which was, however, performed; and it became evident that, if A’s and B’s hands are rightly played, Y’s and Z’s hands are utterly helpless, and in spite of three guarded suits, must lose all thirteen tricks. I \* \* \* withhold the key to the mystery, in the hope that my readers will be at the trouble of finding it for themselves.”—“Short Whist,” by James Clay, first published in June, 1864.

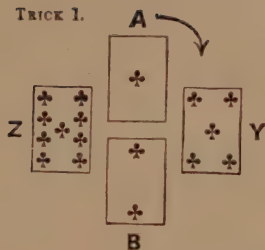
Clay told the writer of these notes, the key lies in observing that A must lead the ace of spades and discard the queen, and compel a discard from Y, with the thirteenth trump. Clay also stated that the late Lord Henry Bentinck (a very fine double dummy player), tried the problem, at the Portland Club, for three hours, and then pronounced it impossible of solution.

The following account of this hand (which agrees substantially with Clay’s), was published by “Cavendish,” in *The Field* of Sept. 19th, 1863:—“It was dealt in actual play at the Club at Vienna. A, after looking at his hand, declared to win the grand slam, which abroad counts ten points. Y, being guarded in three suits, replied that a slam was impossible. A offered to back himself to win a slam, and a great many bets were made both for and against the slam, by the players and by the ‘gallery.’ A won a slam. The hand caused such a sensation in the club, that it was resolved to engross it in letters of gold, to frame it, and to hang it up in the club-room, where it now remains.”



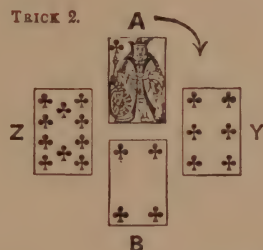
THE PLAY.

TRICK 1.



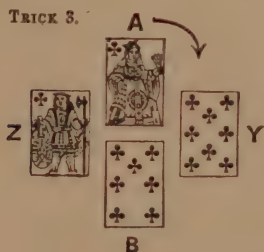
TRICKS  $\begin{cases} AB, 1 \\ YZ, 0 \end{cases}$

TRICK 2.



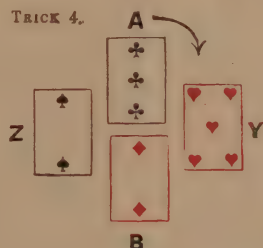
TRICKS  $\begin{cases} AB, 2 \\ YZ, 0 \end{cases}$

TRICK 3.



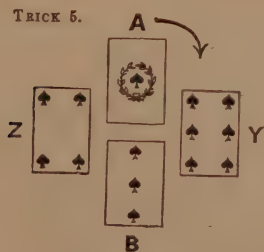
TRICKS  $\begin{cases} AB, 3 \\ YZ, 0 \end{cases}$

TRICK 4.



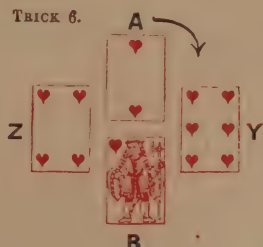
TRICKS  $\begin{cases} AB, 4 \\ YZ, 0 \end{cases}$

TRICK 5.

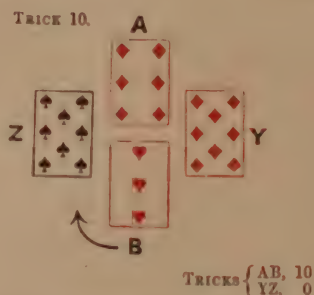
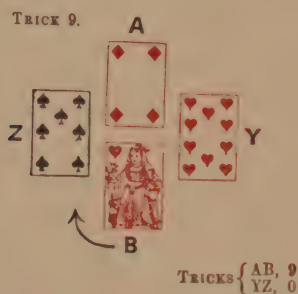
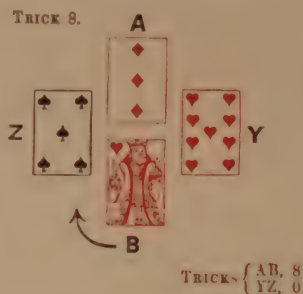
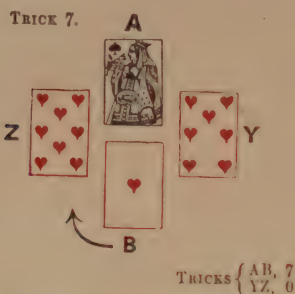


TRICKS  $\begin{cases} AB, 5 \\ YZ, 0 \end{cases}$

TRICK 6.



TRICKS  $\begin{cases} AB, 6 \\ YZ, 0 \end{cases}$



TRICKS 11 to 13.—The remainder of the hand is obvious. It will be thus played :—

	A	Y	B	Z
Trick 11.	—	—	5 ♦	9 ♦
„ 12.	Qn ♦	10 ♦	—	—
„ 13.	Ace ♦	Kv ♦	10 ♠	Kg ♦
	7 ♦	Kg ♠	Kv ♠	9 ♠

AB WIN THE GRAND SLAM.

## REMARKS.

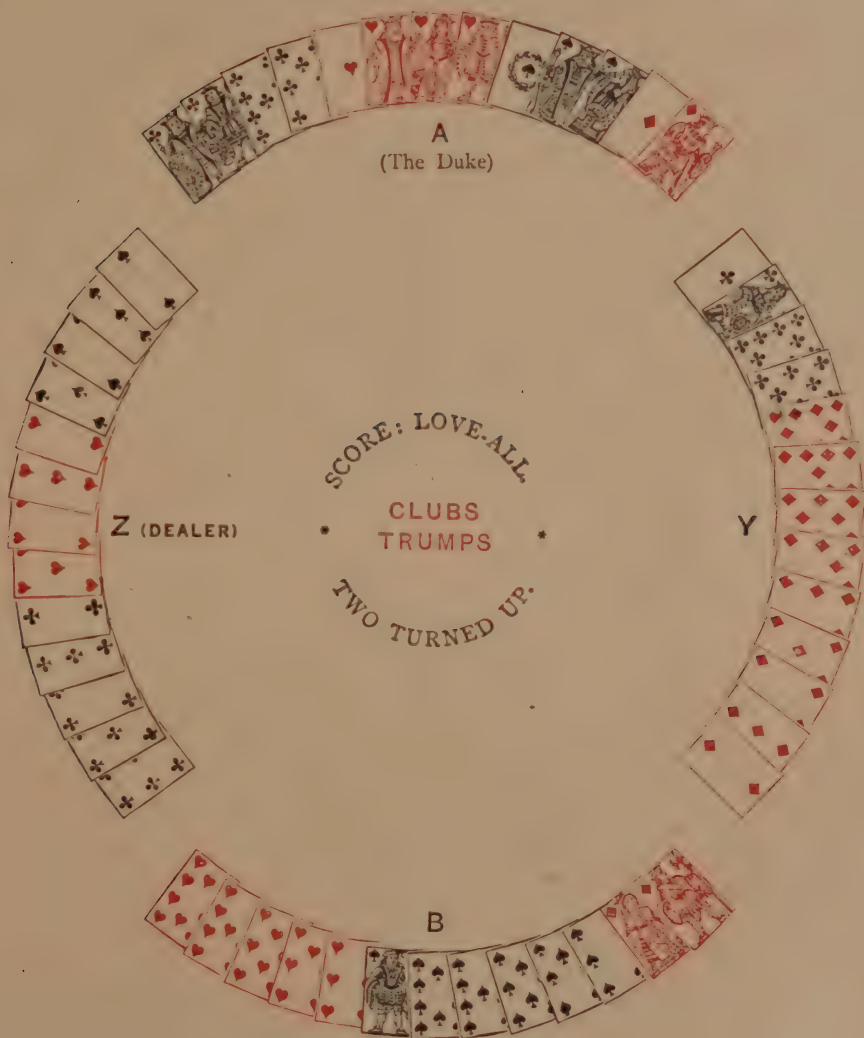
If, at Trick 4, Y discards a diamond, then, at Trick 10, B leads a diamond, with the same result.

If, at Trick 4, Y discards the six of spades, A leads (Tricks 5 and 6), ace, queen of spades, and (Trick 7), the two of hearts, with the same result.

If, at Trick 10, Y discards the king of spades, B leads (Trick 11), knave of spades, with the same result.



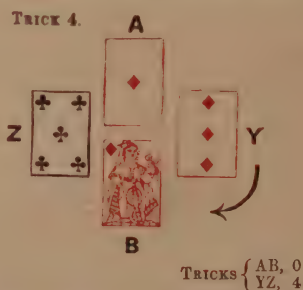
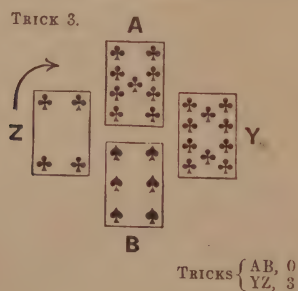
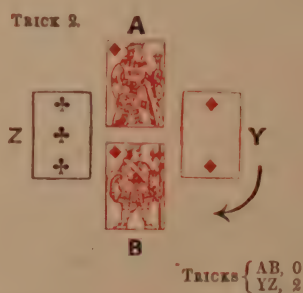
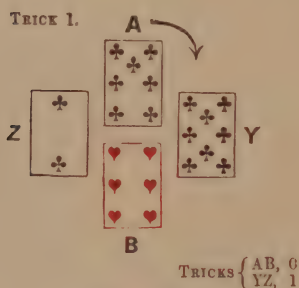
THE DUKE OF YORK'S HAND.



## HISTORY OF THE HAND.

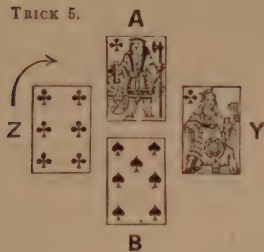
THE story goes (and it is probably as true as most history), that the singular hand on p. 13, was dealt by some sharpers, in hopes of inducing the Duke of York to bet that he would win the odd trick, after seeing his cards. Putting aside the improbability of the Duke's mixing with such company, it may be remarked that players do not bet at Whist after looking at their hands. Also, the hand is obviously a concocted one. The story was most likely invented to fit the hand. The arrangement is ingenious; as, whatever A leads, he cannot win the odd trick, notwithstanding that he holds four trumps (including two honours), a quart major, a tierce major, and ace, king in the three plain suits. If A leads a trump at Trick 1 (as any good player would do), he does not win a single trick. The hand will be so played.

## THE PLAY.



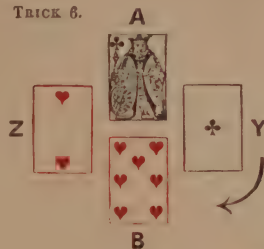
NOTE.—It may be open to question whether Z is right in returning the adverse trump lead; but, it must be remembered that this is an arranged hand.

TRICK 5.



TRICKS  $\begin{cases} AB, 0 \\ YZ, 5 \end{cases}$

TRICK 6.

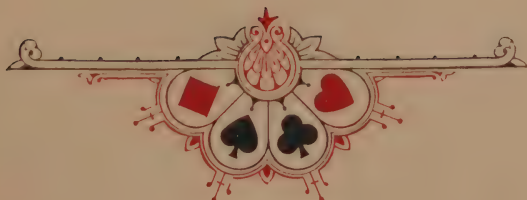


TRICKS  $\begin{cases} AB, 0 \\ YZ, 6 \end{cases}$

TRICKS 7 to 13.--The result has been foreseen. Y wins seven tricks in diamonds. The remainder of the hand will be thus played:—

	Y	B	Z	A
Trick 7.	10 ♦	8 ♥	3 ♥	Kv ♥
„ 8.	9 ♦	9 ♥	4 ♥	Qn ♥
„ 9.	8 ♦	10 ♥	5 ♥	Kg ♥
„ 10.	7 ♦	8 ♠	2 ♠	Ace ♥
„ 11.	6 ♦	9 ♠	3 ♠	Qn ♠
„ 12.	5 ♦	10 ♠	4 ♠	Kg ♠
„ 13.	4 ♦	Kv ♠	5 ♠	Ace ♠

YZ WIN THE GRAND SLAM.







"NEVER SAW SUCH A HAND."—CLAY.



## HISTORY OF THE HAND.

THE late James Clay, in his "Short Whist," gives the following account of this hand:—

"No mistake is more common, or more fatal than that, having seen with good reason, at the outset of a hand, the promise of a great score, the player does not yield soon enough to indications that that promise was fallacious, but obstinately pursues his first idea.

"The following case is a very singular illustration of this danger:—

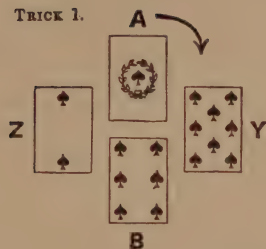
"I dealt, and turned up a queen, along with which I held two small trumps. My partner—nor was he a bad player—held ace and four small trumps, and, so to speak, the whole [command] of another suit. With this strength, assisted by my queen, he promised himself, reasonably enough, a great score. But the first two tricks showed him that he would be over-trumped. He should have submitted to this, and, as it happened, he would have made a good score, but he was unable to dismiss the idea of a strong attack. He trumped the third trick with his ace, led a trump, and we made no other trick. Thus, with ace, queen, eight trumps, five of which were in one hand, between us, we lost twelve tricks out of the thirteen. It may interest a learner, and he will find it very easy, to place the cards so that this shall be possible."

The late Mr. Handley, the survivor of the party, told the writer of these notes, to the best of his recollection, how the cards were placed, as shown by the diagram on p. 17. The players were Mr. Handley, Dr. Jeffreason, Lord Henry Bentinck, and Mr. Clay. After the hand was over Clay said, "I never saw such a hand in my life! Six by cards, against ace, queen, eight trumps, and the whole of another suit!" On which Lord Henry remarked, "It is not the five by cards [which were enough to win the game] that Mr. Clay objects to; it is the six by cards."



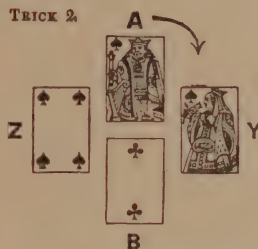
# THE PLAY.

TRICK 1.



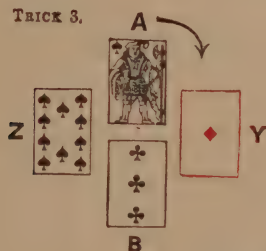
TRICKS { AB, 1  
YZ, 0

TRICK 2.



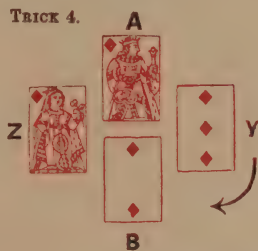
TRICKS { AB, 2  
YZ, 0

TRICK 3.



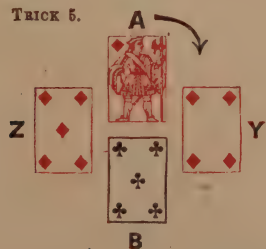
TRICKS { AB, 2  
YZ, 1

TRICK 4.



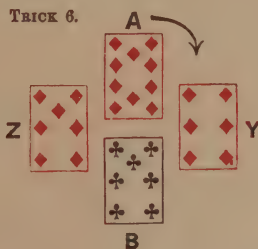
TRICKS { AB, 3  
YZ, 1

TRICK 5.



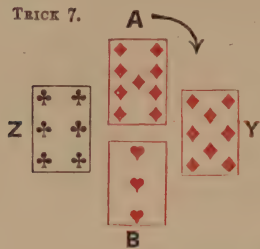
TRICKS { AB, 4  
YZ, 1

TRICK 6.



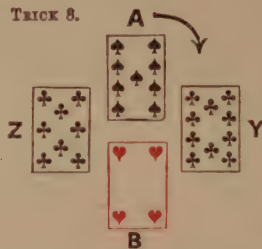
TRICKS { AB, 5  
YZ, 1

TRICK 7.



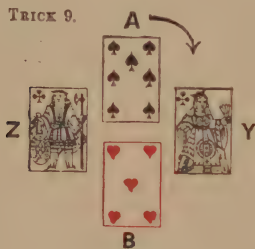
TRICKS { AB, 6  
YZ, 1

TRICK 8.



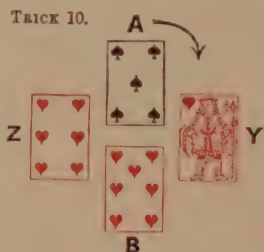
TRICKS { AB, 7  
YZ, 1

TRICK 9.



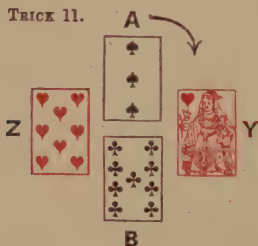
TRICKS { AB, 8  
YZ, 1

TRICK 10.



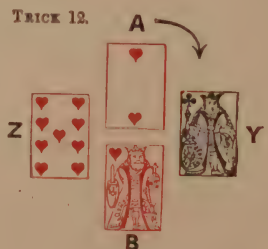
TRICKS { AB, 9  
YZ, 1

TRICK 11.



TRICKS { AB, 10  
YZ, 1

TRICK 12.



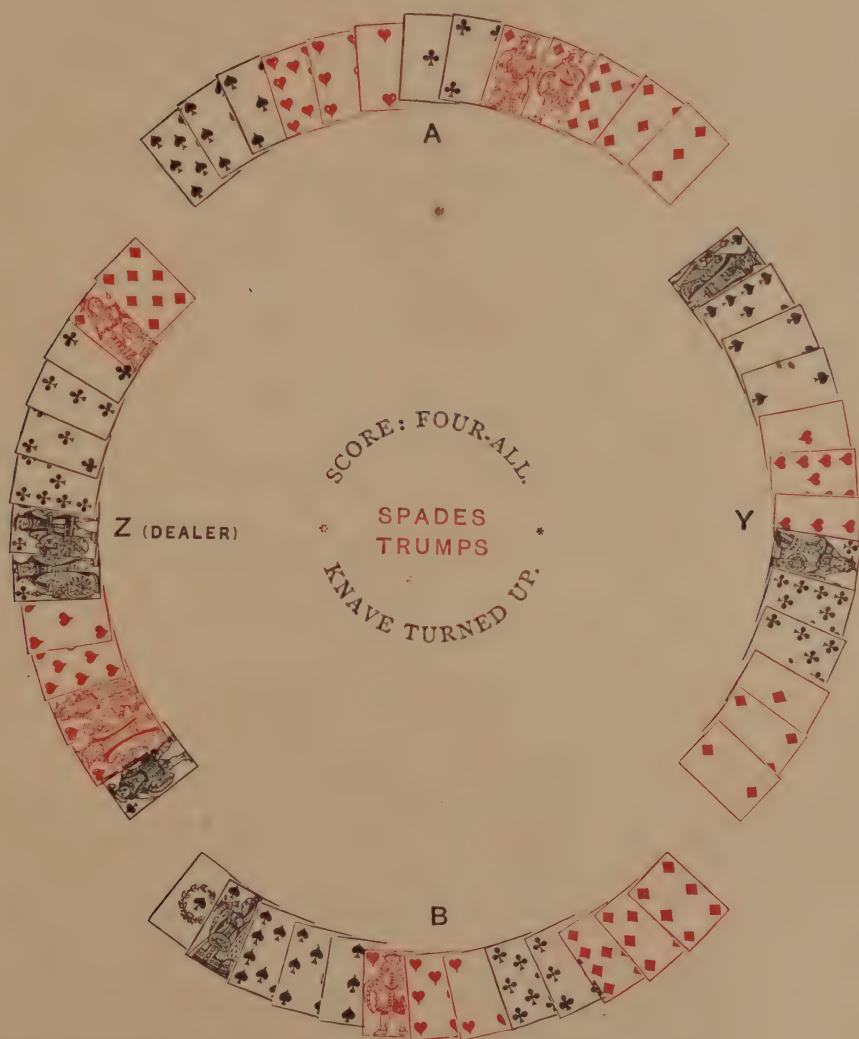
TRICKS { AB, 11  
YZ, 1

	B	Z	A	Y
Trick 13.	Ace ♥	10 ♥	4 ♣	Ace ♣

AB WIN SIX BY CARDS.

## THE GRAND COUP.

(Hand specially written for the BAZAAR, by "Cavendish.")





## HISTORY OF THE GRAND COUP.

THE Grand Coup is thus described by Clay, in his "Short Whist":—

"Among the most interesting combinations in which rule must be disregarded, that which Deschapelles has named *le grand coup*, occupies the first place. He had a good right to be its godfather, for if any one before him had practised it, no one certainly had reduced it to anything like a system, nor has it been employed before, or since his time, with such frequency or acuteness as he displayed.

"*Le grand coup* consists in getting rid of a superfluous trump. Every one who has played Whist much must have observed the not unfrequent occasions when a player has found himself, probably in the last three tricks of the hand, with a trump too many. He has been obliged to trump his partner's trick, to take the lead himself, and to lead from his tenace, instead of being led to, by which a trick is lost. The triumph of the great Whist-player is to foresee this position, and to take an opportunity of getting rid of this inconvenient trump, which may be done, either by under-trumping the adversary [*sic*, but *qy.* partner], when you cannot over-trump him, or by trumping your partner's trick, when you hold a losing card, with which you know you can again give him the lead, if you wish to do so. I have known Deschapelles, and not unfrequently, to foresee this difficulty, and defend himself against it, many tricks before it was established, or at all apparent to any one else.

"I will give the simplest example of *le grand coup*, in a combination of which every good player would take advantage. Place the following hands before you with four cards in each, leaving out the hand of your left-hand adversary, Z, which has nothing to do with the play.

	Kv, 9 . . . . ♠	
	Qn, 6 . . . . ♥	
	A	
Three losing cards.	Z      Clubs      Y	6 . . . . . ♠
	trumps.	4 . . . . . ♥
	B	Kg, Kv . . . . ♣
	5 . . . . . ♠	
	Ace, Qn, 3 . . . . ♣	

"Your hand is B's, and I suppose you to know [from the previous fall of the cards] that the king and knave of trumps lie with your right-hand adversary, and that there are no trumps left in, except those held by him and you.

"Your partner, A, has the lead, and leads the winning heart. If on this you throw your losing spade, you will only make three tricks, for you will be obliged to take the next trick, and lead from your tenace, when your right-hand adversary will make a trick. I give him, of course, credit for knowing your three, as well as you know his two trumps, in which case he will take care not to let you over-trump him, if he can help it, but will take the obvious chance of your being forced to trump, and to lead from your tenace. But you may, and should, take a very good chance of making all four tricks, without any risk whatever, for your three tricks will be made in any case. You therefore, instead of throwing away your losing spade, trump your partner's winning heart, and lead the spade. If he can win this trick, you remain with your ace, queen of trumps behind the king, knave, and must win all four tricks. But if your partner should not hold the winning spade, or, if holding it, it should be trumped, you have lost nothing, for you still make three tricks."

"Cavendish," in "The Laws and Principles of Whist," makes the following remarks on the Grand Coup:—

"The *Grand Coup* consists in throwing away a superfluous trump. At the first glance it appears impossible to have a superabundance of trumps; but cases sometimes happen where a player has *a trump too many*. To get rid of this trump—as by under-trumping a trick already trumped by your partner, or by trumping a trick which he has won, or which you know he may win—is to play the *grand coup*.

"The opportunity for playing the *grand coup* generally happens in this way. Two rounds of trumps come out, leaving five trumps in, two in the hand of (say) Y, and three in the hand of B (the player to his left). If Y has the best and third best trumps, or the second best guarded, and trumps are not led again, nor used for trumping, it is clear that at the eleventh trick B must obtain the lead, and must lead up to the tenace in trumps. If, before the eleventh trick, B trumps a trick of his partner's (or, in the case of only seven trumps coming out in two rounds, under-trumps a trick already trumped by his partner), and the lead at the eleventh trick can thus be kept in—or put into—B's partner's hand, the *grand coup* comes off.

"\* \* \* The opportunity for playing the *grand coup* is often missed. A player should always be on the look-out for it, when he has five trumps, especially if a trump is led to his right.

"It should be added also, that if the player who attempts the *grand coup* retains in his hand a high card [of another plain suit, with which he may obtain the lead at the eleventh trick], he may find himself just as badly off as though he remained with three trumps. Thus, holding three trumps against two [in the hand of the adversary to the right], and ace and another card of a plain suit, it is not sufficient that the player of the *grand coup* disposes of one of his trumps; he must also get rid of his ace [either by leading it, if he has a chance, or by discarding it on the lead of another suit]."

Clay told the writer of these notes, that on two occasions when he played the Grand Coup, his hand was being looked over by a good player. On each occasion the bystander (noticing that Clay had either trumped his partner's trick, or had under-trumped a trick already trumped by his partner), thought the great Master of Whist had pulled out a wrong card by accident!

A similar incident occurred to the writer, only this time it was his partner who thought he had pulled out the wrong card. The story is thus told in "Card Essays":—

"I seldom played at the same table with my father at the Portland. But it occasionally happened that there was only one table, and that we must either play together or lose our amusement.

"On one of these afternoons, I played the Grand Coup against him.

[My father led a trump (heart) originally. I, second hand, had five trumps, and after two rounds of trumps it was clear to both of us that he remained with two trumps (queen, seven), and that I remained with three trumps (king, eight, four). Presently, my partner obtained the lead, and led a long procession of winning diamonds. At the ninth trick, I, holding ace and three of spades (spades had never been led), discarded the ace of spades. I trumped the next winning diamond, and led the three of spades, which my partner won with the king. As above observed, it is useless to attempt the Grand Coup if a winning card in plain suits is retained, with which the lead may again be put into your hand. Hence my discard of the ace of spades, which, with the cards given, cannot result in loss, even if my partner has not the king. My father had been refusing to trump any of the winning diamonds, knowing that I must eventually lead trumps to him, unless



I got rid of my superfluous trump, a stratagem of which he did not believe me capable.]

"My partner was a very good player. When the hand was over the following conversation took place:—

"K. (my partner to me).—You trumped my best diamond.

"Ego.—I know I did. We won the odd trick by it.

"K.—I don't see how you could win a trick by trumping a winning card!

"My father had seen the position as well as I had, and knew I held three trumps (as was clear after my discard at Trick 9), and was waiting to be led to in trumps. I noticed, too, from his manner, that he hardly knew whether to feel pleased at my good play, or annoyed at being out-manceuvred.

"Ego (to K).—Ask the '*pater*' if we didn't.

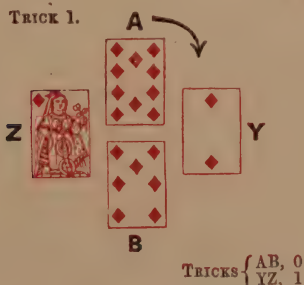
"Pater (gruffly).—Of course you did, of course you did.

"I afterwards told Clay of this *coup*, and he was good enough to say that he admired the discard of the ace of spades at Trick 9.

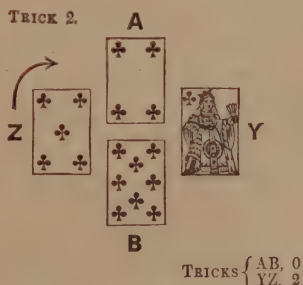
"He also chaffed the '*pater*' a bit about my 'unfilial conduct.'"

To return to the hand, given in diagram at p. 21. It was played, or rather, not played, at the Portland Club, in December, 1891, the players, whose names cannot be mentioned without permission, being all of high calibre. The beginning of the hand has been partly supplied from memory; the Grand Coup at the end of the hand was not played. The necessary alteration, owing to this *lapsus*, has been made in

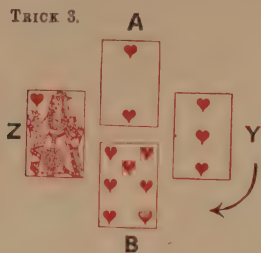
## THE PLAY.



NOTE.—A leads correctly from his strong suit. B, giving him credit for king, knave and one or more small diamonds, begins to call for trumps.

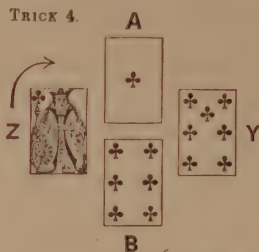


NOTE.—Z leads correctly from his strong suit. Holding lower cards than king, knave, ten, he leads his fourth best, in accordance with the modern American view.



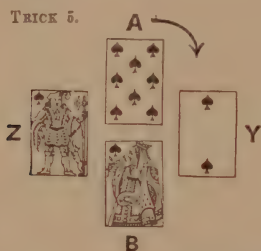
TRICKS  $\begin{cases} AB, 0 \\ YZ, 3 \end{cases}$

NOTE.—Y is in difficulties. Having won with the queen, he thinks it more prudent to open the heart suit, than to return the club.

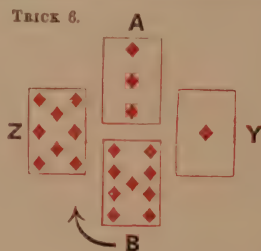


TRICKS  $\begin{cases} AB, 1 \\ YZ, 3 \end{cases}$

NOTE.—Z, holding king and knave of his strong suit, does not fear to continue it, as, after forcing the ace, he remains with the command.

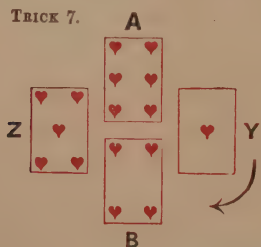


TRICKS  $\begin{cases} AB, 2 \\ YZ, 3 \end{cases}$

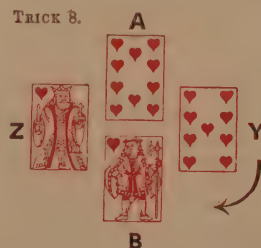


TRICKS  $\begin{cases} AB, 2 \\ YZ, 4 \end{cases}$

NOTE.—A leads a trump (Trick 5), in obedience to the call, B having played an unnecessarily high card at Trick 2, and then a lower one of the same suit at Trick 4. This is equivalent to commanding a trump lead from partner. As (from the fall of the knave of spades, at Trick 5), it is most likely that Z has no more trumps, and that there is strength in trumps in Y's hand, B refrains from returning the trump, and (Trick 6) returns his partner's original lead.

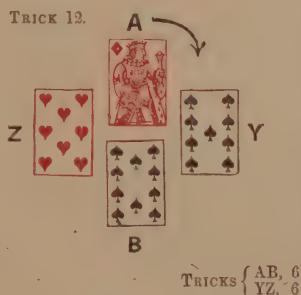
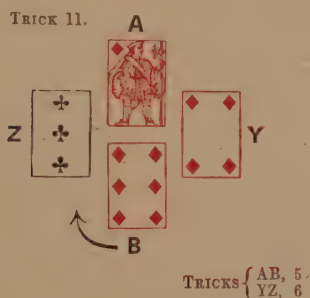
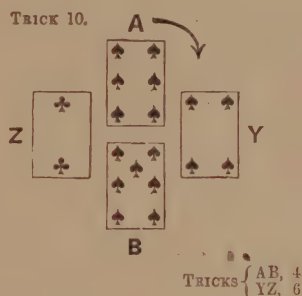
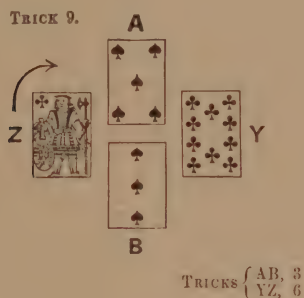


TRICKS  $\begin{cases} AB, 2 \\ YZ, 5 \end{cases}$



TRICKS  $\begin{cases} AB, 2 \\ YZ, 6 \end{cases}$

TRICK 9.—It is now Z's lead, and he is in a quandary. If he leads the thirteenth heart, he will win the game as the cards happen to lie. But, on the other hand, he may lose it, by his partner being over-trumped. He, therefore, leads the knave of clubs, in hopes the club, still in against him, may be in B's hand, when his partner will make a trump; and if not, that it may be in A's hand, when his partner will get a discard in diamonds, and be led up to. Should the remaining club be in his partner's hand, he is apparently no worse off than he was before; but this presumption turns out to be erroneous, owing to the fine play of B, who brings off the Grand Coup. Accordingly,



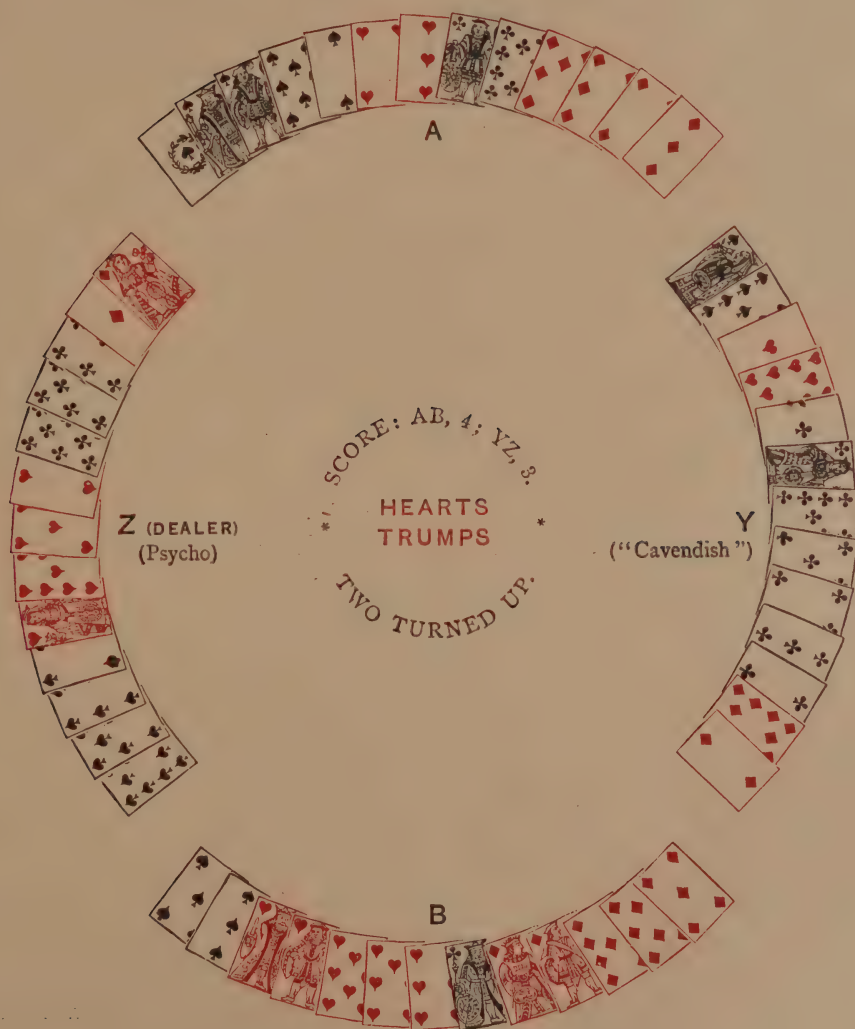
	B	Z	A	Y
Trick 13.	Ace ♠	9 ♣	5 ♦	Kg ♠

And AB WIN THE ODD TRICK  
and  
THE GAME.





# THE PSYCHO HAND.

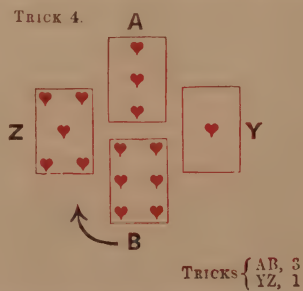
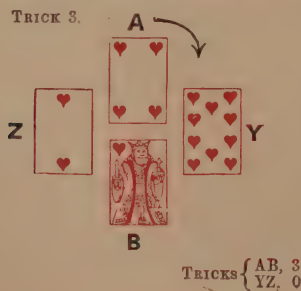
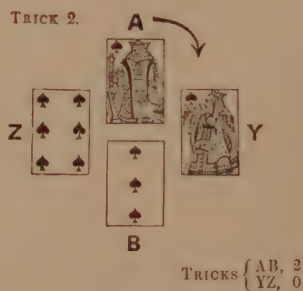
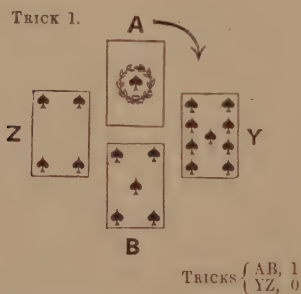


## HISTORY OF THE HAND.

WHEN that ingenious piece of mechanism, the Automaton Whist-player, Psycho, was first introduced to the public, the writer of these notes was requested by Mr. Maskelyne, of the Egyptian Hall, Piccadilly, London, to play Whist, with the figure for a partner. For this purpose, a private séance was arranged, some Whist-players of the first flight being invited to take the other hands. It may be observed that there is an advantage in playing with Psycho. He never talks while a hand is in progress, he never lectures his partner, and he never throws down his cards.

The hand, on p. 29, was played at the Egyptian Hall, on January 16th, 1875, as follows:—

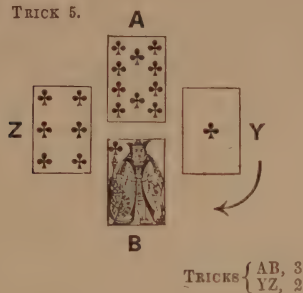
## THE PLAY.



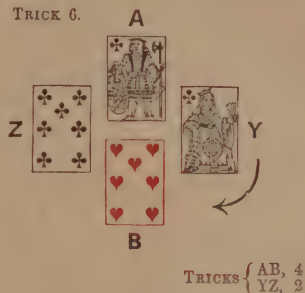
NOTE.—At Trick 3, A leads a trump because B has called (playing the unnecessarily high spade, the five, before the three). This is equivalent to commanding a trump lead from partner.



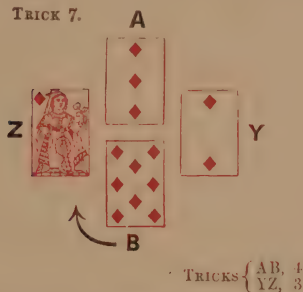
TRICK 5.



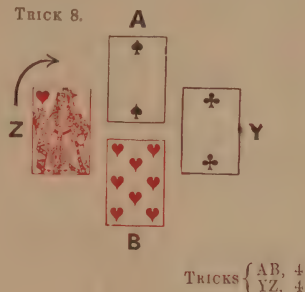
TRICK 6.



TRICK 7.

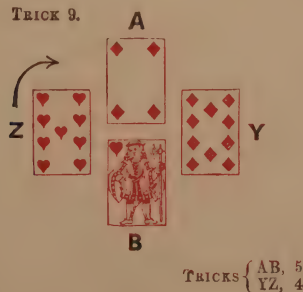


TRICK 8.

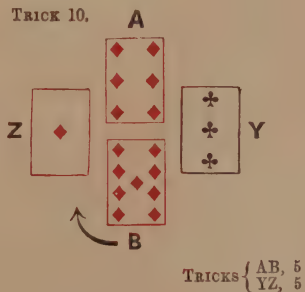


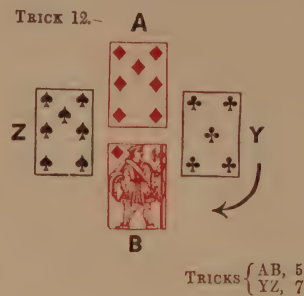
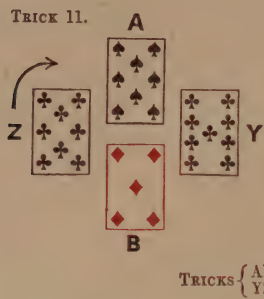
NOTE.—The point of the hand. Psycho knows that he has the tenace in trumps over B, but he sacrifices that, in order to get out all the trumps, and to bring his partner in with the established clubs. A good stroke of play on the part of Psycho, who next proceeds to lead the losing trump, in completion of his plan.

TRICK 9.



TRICK 10.



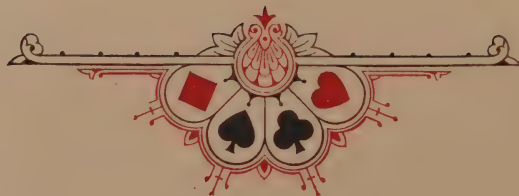


	Y	B	Z	A
Trick 13.	4 ♣	Kg ♦	10 ♠	Kv ♠

YZ WIN TWO BY CARDS

and

THE GAME.



# HAND FROM "WHIST, A POEM."



## HISTORY OF THE HAND.

THE hand, p. 33, is the earliest known printed hand at Whist. It occurs in "Whist, a Poem," in twelve cantos, 1791. The author was Alexander Thomson, of Deanston, near Stirling. He died in Buccleugh Place, Edinburgh, on Nov. 7th, 1803, aged forty, so at the time he wrote he was about twenty-eight years of age.

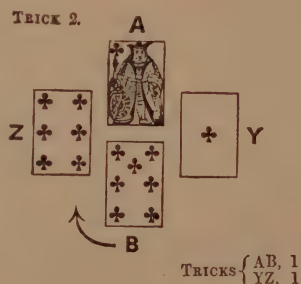
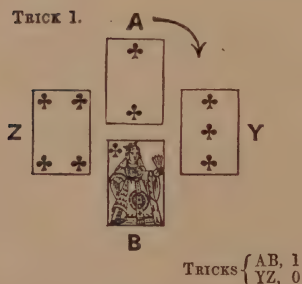
The epic is devoted to the praise of Whist. An invocation to the spirit of Hoyle is followed by reflections on the invention of cards, and of Whist, of no historical value, and by a code of laws (Hoyle's) done into rhyme. The beauties of Whist are next adverted to, with the conclusion that Whist is a game of apparent facility, but of real difficulty.

The hand is introduced in Canto X., and with it the poem may be said to end, as Cantos XI. and XII. (only a few pages), consist of a lecture against gaming, dictated by the author's father.

The story, or as it should perhaps be called, the "argument," of the hand is as follows:—Pusillo (Y), ere demanding the donation of the hand of Smilinda (Z), desires to ascertain whether she can keep her temper at cards. The opportunity presents itself at Whist, when Smilinda and he are partners against Aunt Rebecca (B), and Young Booby (A).

## THE PLAY.

(The score is equivalent to four-all at Short Whist.)

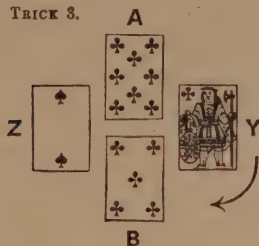


NOTE.—Aunt Rebecca's return of the club, after winning with the queen, is bad. She should have opened the spade suit. But good play is not expected from her, as she only sat down to "make the other pair," *i.e.*, to make up the rubber.

Young Booby justifies his name. He should have passed the seven of clubs, keeping the king guarded.

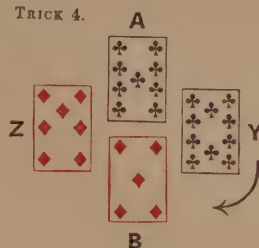


TRICK 3.



TRICKS { AB, 1  
YZ, 2

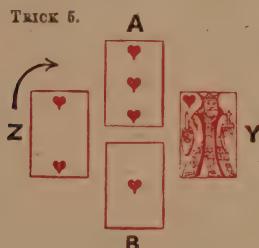
TRICK 4.



TRICKS { AB, 1  
YZ, 3

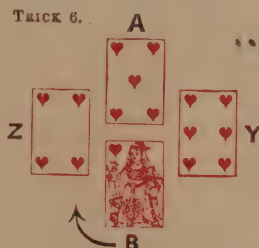
NOTE.—It is doubtful whether Pusillo should lead to force his partner here; but perhaps his play may be defended by the state of the score.

TRICK 5.



TRICKS { AB, 2  
YZ, 3

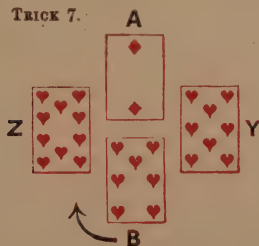
TRICK 6.



TRICKS { AB, 3  
YZ, 3

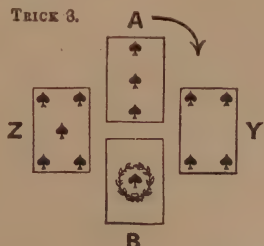
NOTE.—Aunt Rebecca will not lead from her strong suit of spades. She returns the opponent's suit. Her play is, of course, bad.

TRICK 7.

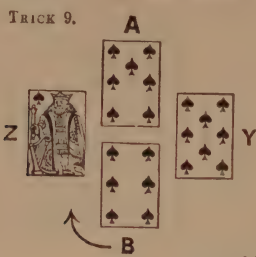


TRICKS { AB, 4  
YZ, 3

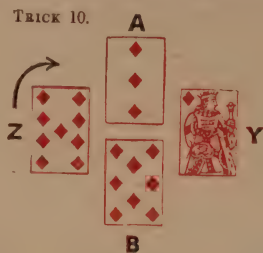
TRICK 8.



TRICKS { AB, 5  
YZ, 3

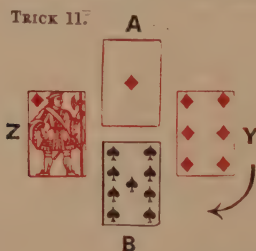


TRICKS { AB, 5  
YZ, 4



TRICKS { AB, 5  
YZ, 5

NOTE.—Smilinda's best lead is probably queen of diamonds.



TRICKS { AB, 6  
YZ, 5



TRICKS { AB, 6  
YZ, 6

NOTE.—Pusillo's play in not trumping the winning spade is inexcusable. The poet explains it thus:—

"And now a lady rais'd to full command,  
The queen of spades appear'd from Booby's hand.  
With but two spades Pusillo's hand begun,  
And four of trumps might now the trick have won;  
And, had he so inclin'd, his chance was sure  
This trick to conquer, and the game secure.  
But thoughts of diff'rent hue his mind engross;  
His am'rous heart contemns the rubber's loss;  
With wilful error slips the trump to play,  
And throws at one rash stroke their all away."

Of course, Pusillo's conduct, in playing badly on purpose, cannot be defended; even if the stakes were "love," his scheme was contemptible.

	Z	A	Y	B
Trick 13.	Kv ♥	10 ♦	4 ♦	Kv ♠

YZ LOSE THE ODD TRICK  
and  
THE GAME.

## REMARKS.

The "subsequent proceedings" are best told by the following quotation:—

"And when the falling cards the veil withdrew,  
Which hid the grossness of his fault from view,  
The gentle creature could endure no more,  
She started up, she stamp'd, she rag'd, she swore;  
Proclaim'd her wrongs, and threw the cards away,  
Nor longer in his presence deign'd to stay.

\* \* \* \*

At last, with hopes resulting from despair,  
She sate her down, to vent her cruel care.  
She first besought him for sweet pity's sake  
No longer to resent her rude mistake;  
And next, in blushing words, she let him know  
How much his absence fill'd her breast with woe;  
And should his bosom feel an equal care,  
She hinted, that he might his soul declare.

\* \* \* \*

With trembling hope she sent the billet strait,  
Whose doubtful issue was to fix her fate;  
Nor for an answer had she long to wait.  
Th' important note a yellow wafer seal'd,  
'Twas brief, but yet his mind enough reveal'd:  
'When cards and dice are banish'd from the land,  
Pusillo then will ask Smilinda's hand.'"

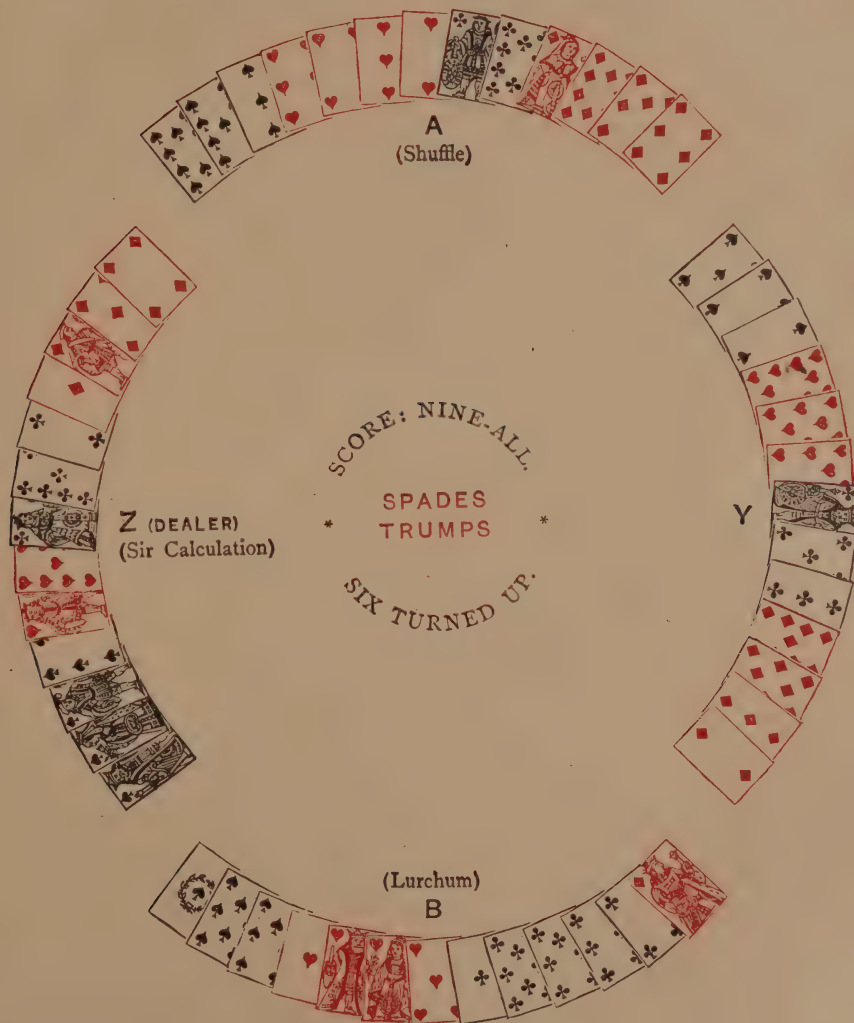
And suppose Pusillo had trumped the queen of spades, and that Pusillo and Smilinda had married. What with Pusillo's meanness, and Smilinda's temper, is it likely that the union would have turned out happily? Perhaps it was better as it was!







# HAND FROM "THE HUMOURS OF WHIST."



## HISTORY OF THE HAND.

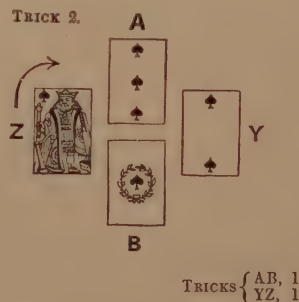
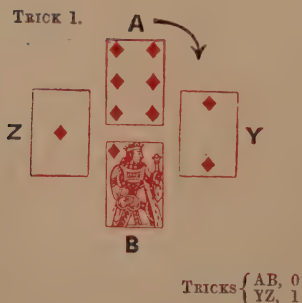
THE above hand, though anterior in date to the hand from "Whist, a Poem," was not published as a complete hand. A probable position of the cards which precede the final coup, has been supplied by the writer of these notes.

"The Humours of Whist," a dramatic satire, as acted every day at White's and other Coffee-Houses and Assemblies, was published in 1743. It is a skit on Hoyle's "Short Treatise on the Game of Whist," published the year before.

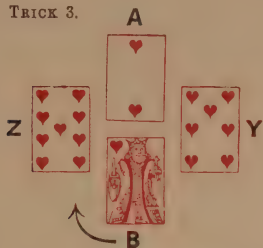
The characters concerned in the hand are:—Sir Calculation Puzzle (Z), a passionate admirer of Whist, who imagines himself a good player, yet always loses; Lurchum (B), and Shuffle (A), common sharpers under the appearance of gentlemen. At the period referred to (before the invention of the ballot), it was not difficult for plausible strangers to obtain admission to White's Coffee-House (now White's Club), and to similar institutions, where Whist was played.

## THE PLAY.

(The score is equivalent to four-all at Short Whist.)

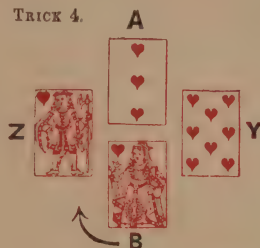


TRICK 3.



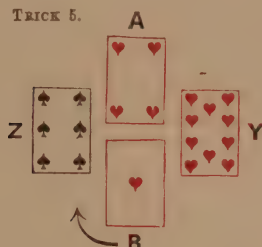
TRICKS  $\begin{cases} AB, 2 \\ YZ, 1 \end{cases}$

TRICK 4.



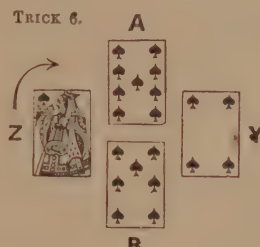
TRICKS  $\begin{cases} AB, 3 \\ YZ, 1 \end{cases}$

TRICK 5.



TRICKS  $\begin{cases} AB, 3 \\ YZ, 2 \end{cases}$

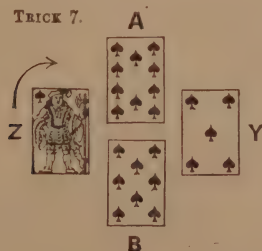
TRICK 6.



TRICKS  $\begin{cases} AB, 3 \\ YZ, 3 \end{cases}$

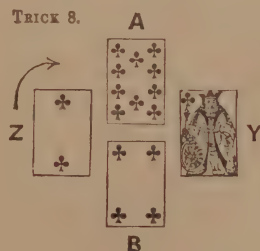
NOTE.—When you are not strong enough to lead a trump, you are weak enough to force the adversary.—Clay, "Short Whist." A valuable maxim.

TRICK 7.



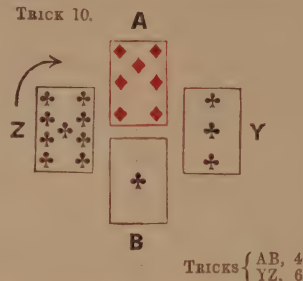
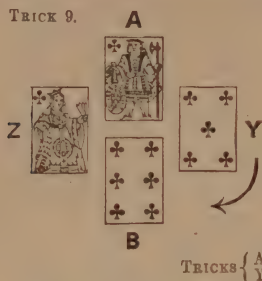
TRICKS  $\begin{cases} AB, 3 \\ YZ, 4 \end{cases}$

TRICK 8.



TRICKS  $\begin{cases} AB, 3 \\ YZ, 5 \end{cases}$

NOTE.—Lurchum's play is very good. He allows Y to win with the king of clubs, that his partner may be led up to.



NOTE.—Sir Calculation's play is very bad. At Trick 9, he should finesse the nine of clubs. Not having done so, he should see that the ace of clubs is being held up against him, and, at Trick 10, should lead the four of diamonds.

If Sir Calculation finesses the club at Trick 9, then comes Shuffle's turn to play a good coup. Having won with the knave of clubs at Trick 9, he should lead the six of hearts at Trick 10, and next the seven of diamonds (not the queen).

TRICKS 11 to 13:—

		B	Z	A	Y
Trick	11.	8 ♣	4 ♦	10 ♦	3 ♦
	12.	7 ♣	5 ♦	6 ♥	8 ♦
	13.	5 ♥	Kv ♦	Qn ♦	9 ♦

AB WIN THE ODD TRICK  
and  
THE GAME.

## REMARKS.

Sir Calculation shall tell the tale in his own words:—

"Sir John [Medium].—"Twas by some such laudable Practices, I suppose, that you suffered in your last Affair with *Lurchum*.

Sir Cal.—O Gad, No, Sir John—Never any thing was fairer, nor was ever any thing so critical.—We were nine all. The adverse Party had 3, and we 4 Tricks. [The position after Trick 7.] All the Trumps were out. I had Queen and two small Clubs, with the Lead. Let me see—It was about 222 and 3 Halves to—'gad, I forgot how many—that my Partner had the Ace and King—let me recollect—ay—that he had one only was about 31 to 26.—That he had not both of them 17 to 2,—and that he had not one, or both, or neither, some 25 to 32.—So I, according to the Judgment of the Game, led a Club, my Partner takes it with the King. Then it was exactly 481 for *us* to 222 against *them*. [The above calculations, though not exactly as here travestied, are to be found in Hoyle.] He returns the same Suit; I win it with my Queen, and return it again; but the Devil take that *Lurchum*, by passing his Ace twice, he took the [tenth] Trick, and having 2 more Clubs and a 13th Card, I gad, all was over.—But they both allow'd I play'd admirably well for all that."



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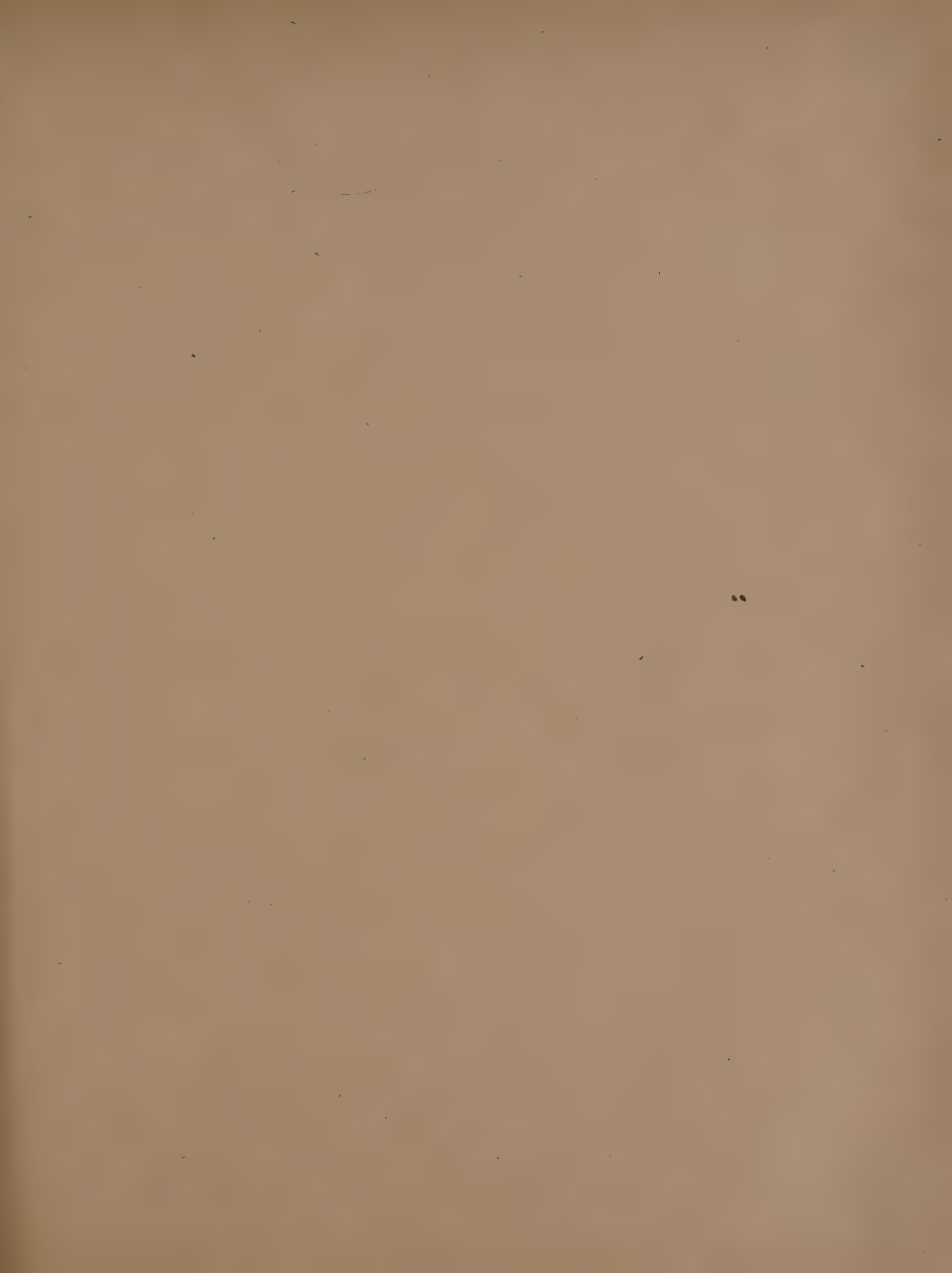
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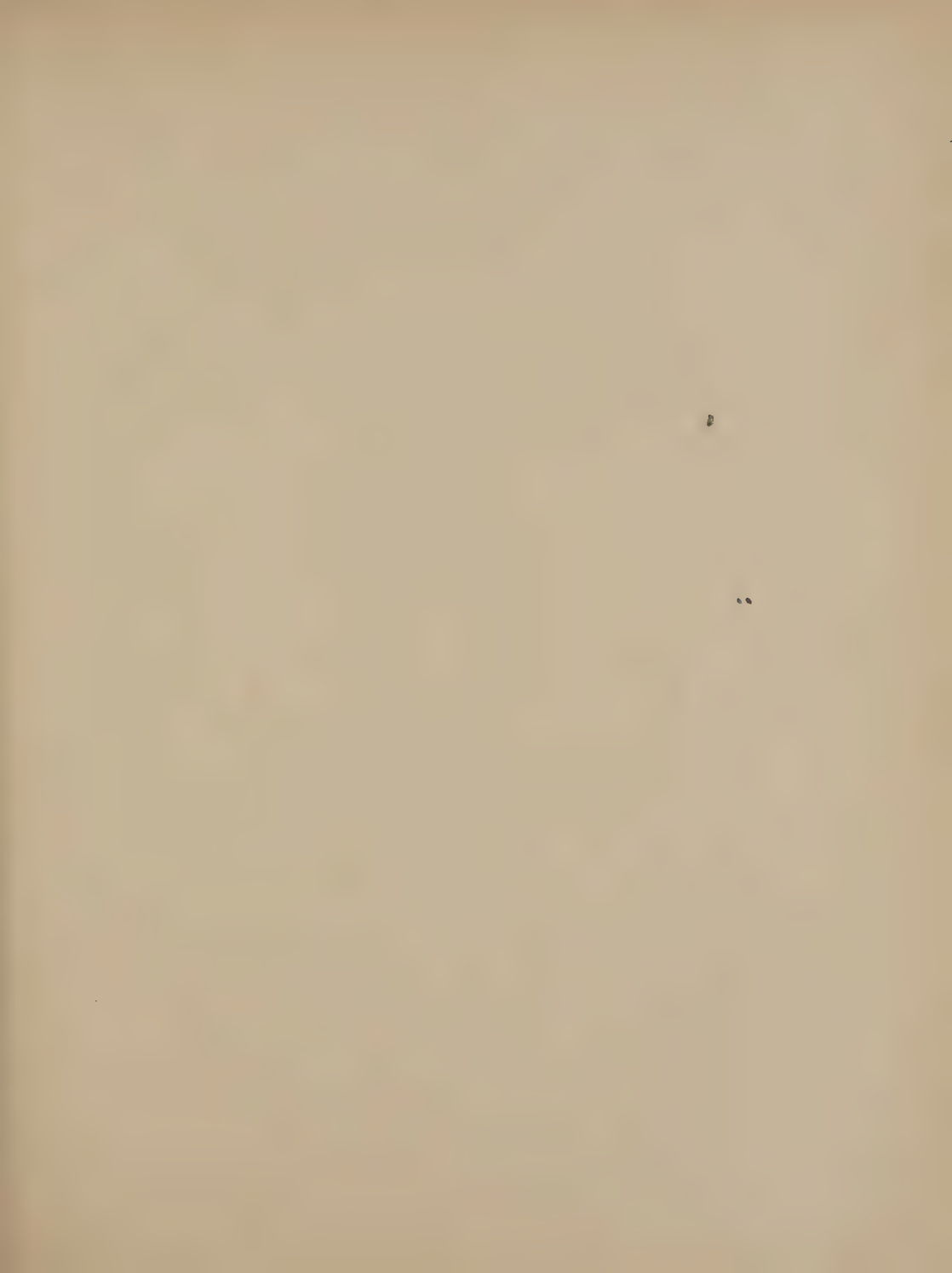
















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